

# Acculturation of Chinese and Islamic Culture at the Interior of the Ronghe Mosque

Aida Andrianawati<sup>1</sup>, Neng Lina Lestari<sup>2</sup>

<sup>1</sup>Interior Design Study Program, Creative Industry Faculty, Telkom University, Bandung, Indonesia

<sup>2</sup>Interior Design Study Program, Creative Industry Faculty, Telkom University, Bandung, Indonesia  
[andriana@telkomuniversity.ac.id](mailto:andriana@telkomuniversity.ac.id) (Aida Andrianawati), [nenglinallestari@gmail.com](mailto:nenglinallestari@gmail.com) (Neng Lina Lestari)

---

**Abstract** The architectural form of the Ronghe mosque is an architectural work with cultural tolerance related to building function change and cultural fusion. The combination of culture is manifested in the form of the mosque's interior with various elements and ornaments. The visual form of the mosque's interior represents the function of the building inside. In addition to its practical functions, the visuals mosque buildings provide visual meaning from the result of new formations because they get the influence of Chinese culture the characterizes the mosque so that it becomes a building of places of worship that have own character without reducing the values of Islamic law. Acculturation or cultural fusion in its application to the interior of mosque has a new form and some are only a combined form. In the discussion of this paper apply the case study approach as part of a qualitative framework, which will be discussed descriptively analytically. This method focuses on periodic observations of the object under study by looking for traces as suggested by Gehl (2013, p.24).

**Keywords** Acculturation, Chinese Culture, Islamic Culture and Ronghe Mosque.

---

## 1. Introduction

The development of Chinese in Bandung is quite significant both in terms of economy, social, culture, religion and education. The condition of the city of Bandung that is conducive in its social order can be seen from physical evidence with the existence of areas called *peci-nan* that have long existed as historical evidence. The ethnic Chinese in the city of Bandung mostly work in the field of trade and services spread in Pasar Baru, Gardujati, Suniaraja, ABC and Banceuy.

The Bandung City Government and the Chinese Islamic Community tried to accommodate it in the field of worship infrastructure especially for Chinese converts by establishing a mosque that had Chinese cultural characteristics. One of them is Rong He mosque, which is located on Jalan Banceuy No. 8, the building was originally as Banceuy Plaza then

changed to Rumah Matahari, and now its name is the Abdurrahman Bin Auf Trade Center (ATECE) Building.

This mosque has a very interesting characteristic of Chinese buildings. The name Masjid Rong He in mandarin

means "blending". Ronghe Mosque This study focuses on the analysis of visual adaptation from the results of acculturation of Chinese culture and Islam in its application to the architecture and interior elements of the Rong He Mosque. According to the Social Science Research Council (1954), accounting is a cultural change that begins with the joining of two or more independent cultures.

## 2. The Research Method

In the discussion of this paper apply the case study approach as part of a qualitative framework, which will be discussed descriptively analytically. This method focuses on periodic observations of the object under study by looking for traces as suggested by Gehl (2013, p.24). • Photography: as a strategy that is very often in the method of data collection, photography is used to document the physical elements studied. object as evidence of situational cases. • Note taking: along with photography, tracking physical and situational evidence is recorded verbally as the initial journal.

• Interviews: conducted with the DKM Chair of the mosque on the object under study which is considered as a legitimate source of information.

### 3. Result And Discussion

Architectural semiotics has become a popular issue among architectural theorists, and even a new term arises "arsemiotics" (archsemiotics) as a special term for semiotics in architecture. The characters include Geoffrey Broadbent and Richard Bunt (England), Thomas Liorens and Charles Jencks (US), M. Kiemly and A. Moless (Germany). The sign system in architecture includes many aspects such as physical form, parts, size, proportion, distance between parts, materials, colors and so on. As a sign system everything can be interpreted (has meaning and value) and provokes certain reactions (pragmatic).

#### 4.1 Application of the Elements of Chinese Cultural

##### Architecture to the Mosque

Many factors influence the visual form of the mosque, such as its historical problems, local cultural background, environmental factors, and customs which are always inseparable from Chinese Architecture.

The philosophy of Chinese architecture was strongly influenced by the philosophies of beliefs and teachings of Confucianism, Taoism and Buddhism. The ideal form and harmony in society can be seen from the philosophy of Tien-Yuan Ti-Fang which means round sky and square earth. Square symbolizes order, human intellect as a manifestation of the application of order over nature. Round symbolizes irregularity in nature. The Tien-Yen Chih-Chi philosophy means between heaven and humans, describing the transition of two realms which are symbolized in round-circular shapes. The Chinese nation which is applied vertically is the shape of the ceiling and roof, horizontally with a court yard and floor.

Chinese architecture is opposite to western architecture. In Chinese architecture, the horizontal plane is more important, the roof is broad, it looks floating on the ground and the walls are vertically patterned as well as the visual impact of long distances. Stilistika, the entire surface of the building is full of decorations, floor patterns: diagonal (jen), hexagonal (Kou), Arrangement of Bata (Ting), buildings using wood construction and with striking color combinations such as red, yellow and black. The most common motif is floral (flower). Peony and lotus flowers are very popular, in this case the ornaments or symbols found in Chinese pagodas such as dragons, phoenixes, qilin, Yin and Yang symbols and

others are symbolisms that indicate the meaning of an ornament or symbol.



Figure 2: Lantern photo as a temple ornament  
(source: Aida Andrianawati)



Figure 3: Chinese calligraphy photos of mosque names  
(Source: aida andrianawati)



Figure 4: Photos of mosque wall ornaments  
(Source: Aida Andrianawati)

Chinese letter calligraphy, the Ronghe Mosque writing besides being placed on the door frame is also applied to wooden wall ornaments with vertical laying patterns. While the calligraphy placed above the door laying a horizontal pattern.



Figure 5: Chinese calligraphy  
(Source: Aida Andrianawati)



Figure 8: Mihrab photo of Ronghe Mosque  
(Source: Aida Andrianawati)

In the mihrab of Rong He mosque, the mihrab vocal point is Allah's calligraphy calligraphy with gold color and a circular black background. Sticked to the wall using red Chinese style wooden ornaments and ometry box ornaments. The wall of the mihrab is predominantly yellow with the pilaster and the pole that flanks the mihrab in red. The pole that functions as a practical column is repeated to flank the mihrab hole. The dimensions and colors are the same and are symmetrical.

Sermons or lectures usually convey the creeds in religion that are in accordance with the Qura'an and Hadisth. Seeing the importance of the function of the sermon in delivering religious teachings, the pulpit is an important sign of existence.



Picture 10: Photo of the Ronghe Mosque pulpit  
(Source: Aida Andrianawati)

The pulpit is a table where someone (khotib) gives lectures or sermons to deliver faith in religion that is in accordance with the Koran and hadith.

### 4.3 Cultural Tolerance in Islamic Creed



Figure 11: Photo of the atmosphere of worship

(Source: aida andrianawati)

Islam in its cultural encounters in various regions opens up opportunities for cultural dialogues that are complicated enough to be combined in a unique "blending" of material cultural patterns that are controlled by the spiritual spirit of Islam. In Islam, respecting local culture or local culture is one way to enter new territory without violence. Islam is also a religion that is flexible in the sense that it can accept the local culture as long as it does not change the Islamic faith itself. Tolerance to local culture can be seen in the application of various architectural styles and styles due to the understanding of local culture or architecture.

### 4.4 Acculturation (a combination of cultural forms) at the interior of the Ronghe Mosque









Figure 12: Detailed photos of mosque ornaments  
(Source: aida andrianawati)







Figure 13: Calligraphy photos on the mosque

(Source: aida andrianawati)

The geometry pattern of the box arranged in a square is a pattern of decoration in Chinese mosques as well as in the Lau-tze Mosque 2. Calligraphy "Alloh" lafad but uses Chinese geometry patterns. according to Charles Jencks the meaning of forms can occur from the existence of similarities or differences in architectural forms. This calligraphy ornament shows the same pattern with Chinese sea mosque ornaments.

ELEMEN VISUAL	BENTUK	MAKNA
	the roof of the gate is a combination of the shape of a temple roof with a saddle and the tip of the ridge sticking upward like a swallow's tail. the upper ridge which usually wears a pair of dragons is replaced by a dome with red and yellow paint	Cultural acculturation as a feature of the mosque and functions for places of worship of Islam. The yellow color symbol of the earth element (Tu) symbolizes strength and power. While the red color is a symbol of hope, hope, luck, virtue and sincerity
		A shower where ablution has four directions made of metal with a black emblem. Put in the open court (court-yard)
		The shape of the circle on the mihrab and the gate door with red pilasters and yellow walls
		The ling-karan form reflects the universe and the sky, has the central meaning, namely the mihrab concentrates the mind on God. the red color is breathtaking so that you are always given joy, fortune and happiness. The yellow color reflects grandeur and immortality and strength and power
		Lanterns are a symbol of fire
		Latin, Arabic and Han letters with red background and golden yellow writing
		Shows the existence of a blend of culture, and mutual tolerance that does not show a more dominant culture. The



		golden yellow color reflects strength and power
	Square and red geometric motifs in red and yellow	Taken from the shape of a pile of brick which means respecting nature, the source of life and the colors red and yellow are signs of fertility and happiness
	Circles with Arabic script that Muhammad read	Form of stability. Centralized or special and acknowledging the name of the prophet Muhammad
	Wood pattern floor pattern with geometric ornaments  MEANDER  Shape: like a winding river	Wood is a natural source that gives a lot of meaning to life. It feels warm and desires humans to nature  Philosophy: life is always full of twists and turns, like water flowing from upstream to downstream.
	Calligraphy of the name of the Asmaul Husna	Mention the names of Allah which number 99. As a reminder of man to the creator

## 5. CONCLUSION

Rong He Mosque is an architectural work from a blend of Islamic and Chinese culture. The Rong He Mosque architecture has a new architectural character as a cultural blend that can accommodate Chinese Muslims and indigenous Muslims with the comfort of places of worship that value cultural tolerance. This cultural mix was motivated by Chinese ethnic socio-cultural in the area around Rong He mosque. The elements of Islamic and Chinese culture in mosque architecture are applied to the visual elements of the mosque both exterior and interior forms and ornaments.

## REFERENCES

- [1] Sachari, Agus, Pengantar Metodologi Penelitian, "Budaya Rupa", Erlangga, Bandung, 2003.
- [2] Chinese Auspicious culture, "Mengungkap Rahasia Di Balik Mitos dan Kepercayaan Rakyat China," Gramedia, Jakarta, 2005.
- [3] Gazalba, Sidi, "Masjid Pusat Ibadat dan Kebudayaan Islam," Pustaka Al-Husna, Jakarta, 1989.
- [4] Fanani, Achmad, "Arsitektur Masjid," Mizan Media Utama, Bandung, 1995.
- [5] Rochym, Abdul, "Masjid dalam Karya Arsitektur Nasional Indonesia," Angkasa, Bandung, 1995.
- [6] Kaplan, David dan Robert A Manners (Pengantar Dr. PM. Laksono), "Teori Budaya", Pustaka Pelajar, Yogyakarta, 2012.
- [7] H. Yahya, Wawancara Masjid Ronghe, Bandung, 2016
- [8] H. Ibrahim, Wawancara Tim Perencana Masjid Ronghe, Bandung, 2016
- [9] Pawitro, Ir. Udjiyanto, "Perkembangan Arsitektur Ikonik saat ini dan Pendekatan Perancangan Ikonik Arsitektur dalam Membangun Identitas Kota," Seminar di Jurusan Teknik Arsitektur FT Universitas Marwewa, Denpasar Bali, 2010
- [10] <http://bandungtempodulu.blogspot.co.id/2015/07/pecinan-sejarah-etnis-tiong-hoa-di-kota.html>
- [11] <https://www.google.co.id/#q=filosofi+arsitektur+cina>
- [12] <http://lmminds.blogspot.com>
- [13] <http://www.tionghoa.info/pa-pakuahhttp://asalusulbudayationghoa.blogspot.co.id/2013/07/legenda-lampion-china-festival-lanteran.html>
- [14] <http://www.tionghoa.info/asal-usul-seni-kaligrafi-tionghok/>